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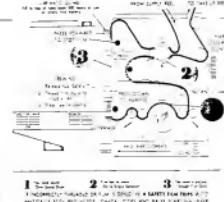
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RIN-TIN-TIN

Action Ace of Silent Movies



by Jerry Berkis

In case you think I'm writing this page with my tongue in cheek, let me assure you that I'm not. Rin Tin Tin was one of the big box office names of the silent era, indeed, his pictures often saved the day for Warner Brothers, bringing home the bacon in sufficient quantity to pay off the losses on the costly prestige pictures with John Barrymore! And even if box office value weren't enough, Rinny was a good actor too. Moreover, he improved as he went along. In some of his early films, like *When the North Begins*, you can see him looking for his trainer for direction. He'll go through some action, cock his head around for further signals, and obediently carry on. But in his later films, Rinny was much more sure of himself, going through long and complicated takes without a single fluff!

If you don't think that Rinny could really act, then you haven't seen films like *The Night Cry*, in which he is really put through an emotional wringer. Playing dead or listening at keyholes were elementary to Rinny, in *The Night Cry* he plays one whole scene in full closeup, literally registering hope and sorrow by a drooping of his ears and a moistening of his eyes. The heroine, in the same scene, has to express similar emotions, and Rinny acts her right off the screen. (The lady in question was June Marlowe — a very competent actress otherwise, but no match for her canine co-star!)

Rinny's films were often, admittedly, naive. In *Clash of the Wolves* for instance, he played a dog suspect of being a wolf. To "disguise" him, the hero cleverly fits him up with a false beard! Walking through the mining town, the bearded Rinny is taken for granted. Nobody spots him, or even pays attention, butulti-

mately the beard drops off, and then immediately — recognition, and a lynch mob hot on his heels. And this, believe me, was written and played straight and not for laughs!

But for the most part the Rin Tin Tin films were exceedingly well done, full of sure-fire mixtures of action, comedy, and sentiment. Although cheaply made, they were often given production treatment of a high order, with exceedingly fine photographic quality and especially handling of animal material. Chester Franklin, who worked on the famous *Sequoia* and *The Yearling*, staged many of the animal scenes, and directors included such top-liners as Mervin LeRoy and Herman Rosenthal. One of the writers most frequently employed was Darryl F. Zanuck! But no matter who the writer was, the basic idea was to give Rinny as many human dilemmas as possible. He had to make decisions — whether to rescue his doggie lady-friend or the heroine was a typical one — and he had to think his way out of situations as well as be something of a canine acrobat! Rinny was a beautiful animal and looked

most ducile, except to villains. Actually he wasn't ducile, and was apt to take a bite at his co-star — whether it be husky John Harron or little Davy Lee — unless his owner and trainer, Lee Duncan, was around. Duncan, who rescued Rinny from an untimely end in *When the North Begins* from a pup and had the dog undergo long and diligent Nobody but Lee could handle Rinny. The canine star had no difficulty adjusting to the coming of sound, and barked far more dramatically than any of his many imitators. (Strongheart was Rinny's No. 1 rival. Other competitors, like Peter the Great, Napoleon, Borspats, Dynamite, and Lightning, weren't even in the running.)

However, Rinny was near the retirement age when sound came in, and he died, still in harness, shortly after finishing a serial for Mascot Other Rin Tin Tins followed — all, like the current Rinny, trained by Lee Duncan — but not a one of them were a patch on their ancestor. Rinny never once let his audience down. He was a great star and a grand trouper



Find Your Man (Warner Bros.)



Night Cry (Warner Bros.), 1926



A Dog of the Regiment (Warner Bros.)



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| 102 | | | U.S.S. Enterprise | 200 | | | John Denver | 299 | | | Marilyn Monroe |
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| 108 | | | Redford-Newman | 204 | | | John Wayne | 308 | | | Starsky & Hutch |
| 120 | | | Star Trek | 205 | | | Liza Minelli | 311 | | | Paul Simon |
| 121 | | | Olivia Newton-John | 206 | | | Woody Allen | 313 | | | Richie & Fonzie |
| 125 | | | Al Pacino | 207 | | | Fields-West | 315 | | | Robert Redford |
| 128 | | | W.C. Fields | 209 | | | Laurel & Hardy | 320 | | | Redford |
| 129 | | | Redford | 210 | | | Greta Garbo | 321 | | | Captain & Tennille |
| 130 | | | Elvis Presley | 211 | | | Marx Brothers | 322 | | | Bob Dylan |
| 132 | | | Redford | 212 | | | Elvis Presley | 324 | | | Captain Kirk |
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| 142 | | | James Cagney | 214 | | | Steve McQueen | 330 | | | Charlie Chaplin |
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| 145 | | | Star Trek | 216 | | | Elton John | 334 | | | Groucho Marx |
| 148 | | | James Cagney | 217 | | | Humphrey Bogart | 337 | | | Jaws |
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| 155 | | | Sinatra & Kelly | 232 | | | Caan-Streisand | 344 | | | W.C. Fields |
| 156 | | | King Kong | 233 | | | John Wayne | 345 | | | Laurel & Hardy |
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| 158 | | | Marx Brothers | 235 | | | Clark Gable | 348 | | | Marx Brothers |
| 159 | | | Charlie Chaplin | 239 | | | Jimmy Walker | 349 | | | Laurel & Hardy |
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| 161 | | | Al Pacino | 247 | | | Al Pacino | 351 | | | Gone With The Wind |
| 162 | | | Telly Savalas | 248 | | | Alice Cooper | 353 | | | Neil Sedaka |
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| 169 | | | Marilyn Monroe | 259 | | | Groucho Marx | 359 | | | Elvis Presley |
| 170 | | | Newman | 260 | | | Paul Newman | 360 | | | Harpo Marx |
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| 184 | | | Beatles | 283 | | | Humphrey Bogart | 372 | | | Monroe & Gable |
| 185 | | | Charles Bronson | 286 | | | Paul Newman | 373 | | | Kirk & Spock |
| 186 | | | Raquel Welch | 287 | | | Mr. Spock | 374 | | | Raquel Welch |
| 189 | | | Freddie Prinze | 288 | | | Groucho Marx | 375 | | | Three Stooges |
| 190 | | | Marx Brothers | 289 | | | Elvis Presley | 376 | | | Marx Brothers |
| 191 | | | Laurel & Hardy | 292 | | | Humphrey Bogart | 377 | | | Three Stooges |
| 193 | | | Marx Brothers | 293 | | | Astaire-Garland | 378 | | | Marx Brothers |
| 195 | | | Elvis Presley | 294 | | | Raquel Welch | 379 | | | Three Stooges |
| 197 | | | Mick Jagger | 295 | | | Michael York | 380 | | | Fonzie |
| 198 | | | Muhammad Ali | 296 | | | John Wayne | 384 | | | Sweat Hogs |

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| 390 | Wayne Newton | | | 510 | King Kong | | | 587 | Peter Frampton | | |
| 395 | Ann Margaret | | | 514 | King Kong | | | 588 | Jacqueline Bisset | | |
| 396 | Peter Frampton | | | 515 | Jaclyn Smith | | | 589 | Nick Nolte | | |
| 401 | Hoffman-Redford | | | 517 | Kate Jackson | | | 591 | Jacqueline Bisset | | |
| 403 | Wizard of OZ | | | 521 | Kris & Barbra | | | | | | |
| 404 | Jack Nicholson | | | 526 | Rocky | | | | | | |
| 406 | Ann Margaret | | | 527 | Marlon Brando | | | | | | |
| 408 | Donnie & Marie | | | 529 | Rocky | | | | | | |
| 413 | Jackie Cooper | | | 530 | Jimmy Carter | | | | | | |
| 416 | Starsky | | | 536 | Rocky | | | | | | |
| 418 | Loren & Mansfield | | | 539 | Rocky | | | | | | |
| 419 | Hutch | | | 540 | Rocky | | | | | | |
| 420 | Jack Nicholson | | | 541 | Rocky | | | | | | |
| 426 | Snow White | | | 543 | Sylvester Stallone | | | | | | |
| 429 | Elvis Presley | | | 545 | Hardy Boys | | | | | | |
| 433 | Farrah Fawcett | | | 546 | Shaun Cassidy | | | | | | |
| 440 | Marty Feldman | | | 547 | Parker Stevenson | | | | | | |
| 447 | O.J. Simpson | | | 553 | Han Solo | | | | | | |
| 451 | Chevy Chase | | | 554 | Dolly Parton | | | | | | |
| 452 | Lindsay Wagner | | | 555 | Chewbacca | | | | | | |
| 453 | Paul McCartney | | | 558 | Darth Vader | | | | | | |
| 454 | Elvis Presley | | | 560 | See Threepio & Artoo Detoo | | | | | | |
| 460 | Beach Boys | | | 562 | Luke Skywalker | | | | | | |
| 464 | Kiss | | | 563 | Donnie & Marie | | | | | | |
| 465 | Lee Majors | | | 564 | Luke Skywalker | | | | | | |
| 466 | Dead End Kids | | | 565 | Luke Skywalker | | | | | | |
| 468 | Beatles | | | 566 | See Threepio | | | | | | |
| 469 | Charlie's Angels | | | 567 | Luke-Leia-Han | | | | | | |
| 470 | Errol Flynn | | | 568 | Kris Kristofferson | | | | | | |
| 471 | Elvis Presley | | | 570 | Leia & Luke | | | | | | |
| 472 | Raquel Welch | | | 571 | Barbra Streisand | | | | | | |
| 473 | Farrah Fawcett | | | 572 | Han Solo | | | | | | |
| 475 | Marilyn Monroe | | | 573 | Luke, See Threepio, Artoo Detoo | | | | | | |
| 480 | David Birney | | | 574 | Chewbacca | | | | | | |
| 491 | Space 1999 | | | 576 | Frank Sinatra | | | | | | |
| 482 | Laurel & Hardy | | | 577 | Leia & Artoo Detoo | | | | | | |
| 493 | Pink Panther | | | 579 | Shaun Cassidy | | | | | | |
| 494 | W.C. Fields | | | 580 | Star Wars | | | | | | |
| 497 | Wonder Woman | | | 581 | Darth Vader | | | | | | |
| 498 | Astaire & Rogers | | | 582 | Star Wars | | | | | | |
| 499 | Barbra Streisand | | | 583 | Luke Skywalker | | | | | | |
| 500 | Kris Kristofferson | | | 584 | Star Wars | | | | | | |
| 506 | Rocky | | | 585 | Star Wars | | | | | | |
| 507 | Charlie's Angels | | | 586 | Obi Wan Kenobi | | | | | | |



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REEL REVIEWS

By Timothy D. Gehly

If you are like many film collectors, this Christmas season you will be having one or two special film showings for your relatives and friends. A superb feature film for your festive season of the year is *IT'S A WONDERFUL LIFE* (Ninemax, super 8 sound, black and white, 8-400' reels). James Stewart gives a great performance in the starring role as George Bailey, a man with a heart of gold who is admired by the residents in his small hometown of Bedford Falls. His family business, "The Bailey Brothers Building and Loan" helps many of the town folk who live in the run-down section of town to build nice homes and a better life. A cynical tyrant across town named Henry Potter (Lionel Barrymore) also owns a banking association and much of the cheap housing in the deprived section mentioned above. Mr. Potter would like nothing better than to see the "Bailey Brothers Building and Loan" close. As long as it stands, the Building and Loan is a stepping stone for the residents of Potter's less than adequate housing development to move out. As a result, Mr. Potter loses money and the thorn which the Baileys have been sticking in his side for many years keeps digging in deeper and deeper.

SCREEN THRILLS

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Editor _____ Jerry Burke

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On Christmas Eve, George sends one of his employees, Uncle Billy (Thomas Mitchell), to the bank to make a deposit in the amount of eight thousand dollars for the Building and Loan. To George's horror, Uncle Billy loses the money. As the duo tries frantically to find their large deposit, crafty Mr. Potter looks out his window and sees the confusion (Mr. Potter has stored in them money he believed the long standing Bailey business will be reduced to an empty, lifeless building which Mr. Potter could take over. Now desperate, George appeals to Mr. Potter (who is having a red letter day) for some financial assistance. After bleeding his heart out, George is ridiculed by Potter who takes no pity on him. George is helpless. Finally power and money hungry Potter has the green light to take over Bedford Falls without interference from any Baileys. Befuddled, George leaves Potter's office as the old man yells that the best thing he could do for poor George is to call the police. Mr. Potter's refusal to lend George money is the final blow. The humble do-gooder who is being drug through the coals, stands on a bridge ready to end his life when he hears a cry for help. George dives into the icy waters below and saves a man who turns out to be George's guardian angel, Clarence. (Of course George doesn't believe that Clarence is an angel). After downtrodden George expresses a wish that he had never been born Clarence knows that he has no work cut out for him. Clarence insists that life is far different than George would have it be if different had he not been born into their lives. Clarence proceeds to take George on a tour of his hometown to see how his family and friends would have fared without him. **IT'S A WONDERFUL LIFE** has an appropriate ending which I won't give away.

George's girlfriend, turned wife, in **IT'S A WONDERFUL LIFE** is the lovely, young Donna Reed. James Stewart and Miss Reed share many funny and touching scenes. Lionel Barrymore as Mr. Potter will be remembered long after the movie is over by most audiences. He is thoroughly convincing in the role of a banker who hates people. Henry Travers is Clarence, George Bailey's guardian angel, and as such, he adds a special charm to this movie.

This 1946 feature was nominated for three Academy Awards: Best Picture, Best Actor (James Stewart) and Best Director (Frank Capra). However, **IT'S A WONDERFUL LIFE** yielded to **THE BEST YEARS OF OUR LIVES** which won all three of the above mentioned awards (Best Actor-Frederic March; Best Director-Fredrich Wyler).

Niles print of **IT'S A WONDERFUL LIFE** is excellent. A few pre-print scratches are seen in a couple of scenes but these are easily overlooked. Sound is excellent.

Entertainment giants, Frank Capra and James Stewart, both called **IT'S A WONDERFUL LIFE** their favorite film. Without a doubt, it is one of the very best films in my collection.

It is difficult to find out just who the real Scrooge is in Columbia's digest version of **A CHRISTMAS CAROL** (super 8 sound, black and white, 400'). Outstanding actor Alastair Sim, the star of this 1951 classic, is a good candidate. But a close contender is the Columbia 8mm division who continue to use their crude narrator. As usual, just as the viewer is being absorbed by the grand acting and the film's fascinating highlights, Columbia's "Old Faithful" overflows with irritating "filler" words. It is not easy for this two reel excerpt to survive a rash of eight boisterous audio intrusions. Minus Columbia's narrator, this excerpt is very good. The editors are to be congratulated for selecting nice scenes some of which include excellent special effects. Pre-print is good. Sound also is on par.

Blackhawk's 1941 United Artists release **POT O' GOLD** (5-400ft. reels, super 8 sound, black and white) is a refreshing little gem. Jimmy

Stewart stars as a happy go lucky guy whose small town music shop goes under. He moves to the big city to live with his rich uncle who owns a large health food factory. Beside the factory is a lot on which sits a boarding home that a nice, but spunkly, old Irish woman and her daughter (Paulette Goddard) own. The house is filled with residents who practice on a flat roof. All the neighbors are here in the movie as they go about their daily chores, but Jimmy's uncle hates it and wants the boarding house shut down. Thus the clash between the owner of the health food factory and the towns- people begins with Jimmy caught in the middle. **POT O' GOLD** is an easy going "forget your cares" musical with plenty of songs and music provided by the Horace Heidt Band. Show this film to your next audience, they should welcome the change of pace. Pre-print is good as is the sound and black and white contrast.

Blackhawk has released a star studded film entitled **THE STOLEN JEWELS** (400ft., super 8 sound, black and white). The plot is rather simple as Norma Shearer has had her precious jewels stolen at a big Hollywood party. She appoints Eddie Kane to kind them. So Mr. Kane inquires to every big star who was at the bash about Norma's stolen jewels. Practically all of the stars of the day are in this fast moving film: Barbara Stanwyck, Gary Cooper, Edward G. Robinson, Laurel and Hardy, Wheeler and Woolsey, Joe E. Brown, Joan Crawford, Our Gang, Buster Keaton, Gabby Hayes, Hilda Hopper, Victor McLaglen and many more. It's a real challenge to try to name all of the stars who appear in **STOLEN JEWELS** by the time the film ends. For people like me who will be pulling out his hair because a stars name is on the tip of ones tongue, a complete credit listing has been retained at the end of the movie so no one will loose hair or sleep over it. Blackhawk's preprint quality fair. Sound is good as is overall picture quality. The film has been well preserved considering that it was made in 1931.

DUMBO THE FLYING ELEPHANT (200ft., super 8 sound, color) is very entertaining. The excerpt begins just as Timothy Mouse comes to the conclusion that huge eared Dumbo can fly. Dumbo and Timothy come across some blackbirds who after making fun of Dumbo, offer to help the underconfident elephant realize that he can fly. As one of the flashy birds puts it "we done seen the light." A supposed magic feather gives Dumbo all the confidence he needs as he soars out over the town below. A climactic circus scene which follows, is very exciting and colorful. Again, this Walt Disney excerpt is blessed with only the best color and sound quality. Of course, the preprint material is nothing short of magnificent.

Print quality and sound are both excellent on the new Universal Eight 400 foot, super 8 sound, black and white version of **PSYCHO** HO. The excerpt is disappointing however. All Universal Eight has given collectors is a seventeen minute compilation of brutal murders; the same murders which can be seen in any violent movie. In Hitchcock's film, the pace of the film which keeps people on the edge of their seat is the build up to the climax. The tense build up is lacking in this excerpt making the abridgement only average. The classic shower murder scene is shown in its entirety. For this reason alone, collectors may find this print worth their while.

To all fellow collectors around the world, "God Bless Us, Everyone."

OVERALL FILM RATING

Based on the film's entertainment value and the print quality.

*-poor **-fair ***-good ****-excellent

IT'S A WONDERFUL LIFE****
A CHRISTMAS CAROL½**

PSYCHO*½**

POT O' GOLD***

THE STOLEN JEWELS*½**

DUMBO THE FLYING ELEPHANT****

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ALL-TIME FAVORITES



IT HAPPENED ONE NIGHT (1934) Clark Gable, Claudette Colbert Oscar-winning screwball comedy. A runaway heiress flees for freedom on a rickety bus and ends up with an old fed from her father's law office. MM-129

YOU'LL NEVER GET RICH (1936) Fred Astaire, Rita Hayworth, Robert Benchley. Dance director is drafted, but the show goes on. And he eventually wins Rita Hayworth in a song by Cole Porter. MM-129

HOLIDAY

***** 19
Katherine Hepburn
Cary Grant

Free-wheeling, outspoken Greta Garbo and stately Marlene Dietrich meet Hepburn—and meet her match! Sophisticated, witty, "unforgettable" (Variety). MM-129

ALL THE KING'S MEN (1949) Broderick Crawford, John Huston, James Drury. Oscar-winning story of a Southern governor whose corrupt administration leads to his downfall. MM-129

DAVID'S MIRACLE (1950) Rock Hudson, John Wayne. Based on the prize-winning Broadway drama. Russell's a war hero reluctantly abandoned by his erstwhile paramours. MM-129

LAST HURRAH (1951) Spencer Tracy, Burt Lancaster. The Duke of Dixie, a small-time hoodlum, becomes a big-time police captain, loosely based on a Boston's Mayor Curley. MM-129

GODSPELL (1973) Ken Stabler, Lloyd Bridges, Steven Hill. Peter Deluise. Parallel parables to Matthew. Monroe: story a freely, rollicking beauty contest and cleavage fly-by-a-minute. MM-129

MR. DEEDS GOES TO TOWN (1936) Gary Cooper, Jean Arthur. Frank Capra's sweet, sentimental comedy. Mr. Deeds goes to New York. Arthur's his kindred spirit. MM-129

ONLY ANGELS HAVE WINGS (1939) Cary Grant, John Wayne, Rita Hayworth. Richard Barthelmess, Dennis and Kenneth. Shepards in Central America. Set in a thin, white, dangerous cloud between them and the mountains. MM-129



LADY FROM SHANGHAI (1947) Orson Welles, Rita Hayworth. Dennis Hopper, became a classic. A husband suspects his wife of having an affair with an adventurer—and frames her for murder. MM-129

ANGELS TRUTH (1949) Cary Grant, Jeanne Moreau, Ralph Bellamy. From the author of *One Flew Over the Cuckoo's Nest*. Set in a small town trying to root out the other's religious planks. MM-129

STALAG 17 (1953) Rod Steiger, Gary Cooper. Open wide for the purge when a trench & dues-cut off the water supply used by soldiers. MM-129

COMMANDER STRIKE AT DAWN (1950) Paul Muni, Louis Gossette. Dennis Hopper. When Harry is accused by Germans in World War II of being a homosexual, he goes to the front. MM-129

MADAM EX-BRIDE (1954) Barbara Stanwyck. A great satire under the guidance of Frank Capra, one of the world's finest directors. MM-129

ANGELS OVER BROADWAY (1950) Douglas Fairbanks Jr., Rita Hayworth. Five New York divas, one man, Fairbanks. Set down and out. Hopkins has a plan to rescue an embittered MM-129

BORN YESTERDAY (1950) Judy Holliday, William Holden, Bradwick Crawford. Classic comedy. Created a new word: *hooch*. Holliday has to knock some calls to his grizzled, the delightfully Judy Holliday. MM-129

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ZATHUR vs. FLYING SAUCERS (1963) Alan Arkin, James Stewart. Flying saucers invade the earth. MM-129

TWENTY MILLION MILES TO EARTH (1957) John Carradine, Dennis O'Keefe, Angela Stevens. Gargantuas have a secret weapon: a man who makes meat out of mud! MM-129

CREATURE WITH THE ATOMIC BRAIN (1958) John Carradine, Dennis O'Keefe, Angela Stevens. Gargantuas have a secret weapon: meat out of mud! MM-129

WHEN THE DEVIL COMMANDS (1959) John Carradine, Dennis O'Keefe. When he makes it little, he makes it little! MM-129

IT CAME FROM BEYOND (1959) Kenneth Tobey, Keith Compton. A scientist subsists in San Francisco under a continuous rain of giant ants. He's not the only one. MM-129

BOOGIE MAN WILL GET YOU (1960) Boris Karloff and Peter Lorre. An old-time radio show is a problem for a police officer who's a boogiemaniac. And an escaped spy, Kirov, in some weird doings. MM-129

COMEDY ROUNDUP



THREE STOOGES

UNION WARRIOR (1959) Marvin Kaplan, Dodge and Haskins. An Umpire gets sent to an obscure Cardinals game. MM-129

POP GOES THE EAGLE (1959) The Stooges run wild in an aerial 6-odometer throwing silly and maliciously absurd firecrackers. MM-129

PAPOON MY BOOZON (1959) The Stooges become boozecreeps in a hospital with chemicals instead of acids and BOOM! OUTTA SITE! MM-129

THREE LITTLE BEERS (1959) When their beer company sponsors a gold tournament, the Stooges decide to enter. MM-129

HOLY POLL! (1960) A nervous professor tries to tell a colleague that he can teach proper manners and civilized behavior to three paragons of ignorance. MM-129

WHEELER & WOOLEY (1960) So this is Africa! Zany comedy which can't possibly be a road movie because it's set in Africa. MM-129

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COLUMBIA CLASSICS



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GOLDEN BOY (1939) Bronx Brawlers. Adolph Menjou, William Holden, Lee J. Cobb. Still young, vocational school student over-fighter and small-town belligerent becomes a vice boss for the Bronx's biggest biker. MM-129

MR. SMITH GOES TO WASHINGTON (1939) Jean Arthur, James Stewart, Claude Rains, Edward Arnold. A Congresswoman—she's kind but doesn't know it—wakes up to make her stand. MM-129

YOU CAN'T TAKE IT WITH YOU (1936) Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold. Giggling and intermittently funny story of a very eccentric family who are forced to leave their home and go to live with their son-in-law. An all-time great. MM-129

YOU CAN'T TAKE IT WITH YOU (1936) Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold. Giggling and intermittently funny story of a very eccentric family who are forced to leave their home and go to live with their son-in-law. An all-time great. MM-129

PLATINUM BLONDE (1937) Jean Harlow. The legendary Harlow is a blonde, but so seductive she buys a menswear store as a playground. MM-129

REDEMPTION (1959) A. HEAVENLY BRIGHT (1960) Antoinette Quine, Joanne Dru, John Wayne, Lee Marvin. A woman who's been accused of being a honest, peaceful chemist, gets beaten into submission and degradation when living conditions. MM-129

MY 38TH WIFE (1961) Rosalind Russell, Sean Connery. Janet Baker. Entertaining story of two Old Ox girls adventures as housewives in New York City. A Greenwich Village. MM-129



ON THE WATERFRONT (1954) Marlon Brando, Elisha Cook Jr., Karl Malden, Lee J. Cobb, Rod Steiger. Oscar-winning blockbuster! Brando's a member of New York's corrupt longshoremen's union, defines his leadership by breaking a legend when after his brother is killed. MM-129

THE PUNISHER (1955) Eddie Albert, Walter Matthau. Eddie Albert's Policing his wife's infidelity. Eddie Albert becomes a sidekick to a bumbling policeman and gets mixed up with crooks. MM-129

JUNGLE GIRL (1956) Johnny Weissmuller, Virginia Grey, George Reeves. Rousing action in jungle! Jimi leads a tribe of human apes into the jungle in search of a new drug. MM-129

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STORY

Preserved in a state of suspended animation for 500 years by the "Nirvano" gas in the gondola of their dirigible wrecked in the arctic wastes, Buck Rogers (Buster Crabbe) and Buddy (Jackie Moran) are rescued by scientists in the year 2500. They find the world under the despotic rule of Killer Kane (Anthony Warde) and his futuristic gangsters.

Taken to the Hidden City, Buck and Buddy agree to join scientist Dr. Huer (C. Montague Shaw) and his friends in a war to wipe out Killer Kane. They arm with weapons which Huer has invented: paralyzing pistols, ray guns, degravity belts, invisible ray sets, atom chambers, and space ships.

With Wilma, (Constance Moore) Buck and Buddy ride a spaceship to the planet Saturn to get help to fight Kane. They find Lasca (Henry Brandon) ahead of them. He has turned the Saturnians against Buck, having convinced them that Kane was a just and merciful ruler.

Buck and his party escape and return to Earth. Prince Tallen, of Saturn, comes to Earth to sign a treaty with Kane, but Buck, in a daring exploit, persuades him to aid Huer. Buck and Tallen return to Saturn for official OK on the new pact, only to find the terrible Zugg men in revolution. Buck helps subdue the rebels and save the Saturnians who are now glad to help him in the fight against Kane.

On return to Earth, Buck's space ship is shot down and he is imprisoned by Kane who places him in a filament-ray helmet which blanks his mind and turns him into a human robot. Buddy rescues him. Together they join in a magnificent air battle in which Kane and his forces are crushed to defeat. The world is saved. Buck is made air marshal of the nation. Buddy becomes brevet Lieutenant. With peace restored, Buck and Wilma consider time for romance. Once again, good has triumphed over evil.

CREDITS

Story and ScreenplayNorman S. Hall — Ray Trampe
CameramanJerry Ash
Art DirectionJack Otterson — Ralph DeLacy
DirectorsFord Beebe — Saul Goodkind
Associate ProducerBarney Sarecky

CAST

| | | |
|----------------|-------|------------------|
| Buck Rogers | | Buster Crabbe |
| Wilma | | Constance Moore |
| Buddy Wade | | Jackie Moran |
| Capt. Rankin | | Jacky Muflah |
| Killer Kane | | Anthony Warde |
| Dr. Huer | | C. Montague Shaw |
| Aidar | | Guy Usher |
| Marshall Kragg | | Wm. Gould |
| Prince Tallen | | Philson Ahn |
| Captain Lasca | | Henry Brandon |
| Patten | | Wheeler Oakman |
| Lieut. Lucy | | Kenneth Duncan |
| Scott | | Carleton Young |
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INTERMISSION

by the Editor

Please include postage when writing Screen Thrills magazine. I am being eaten up with postage. So, from here on out when you are writing, please include postage or your letter may not get answered. Thank you.

I wish to thank each and every one of you for your support of this magazine. It is you, the collector and film fan, that have made this magazine. My sincere thanks for your continued support.

Special thanks to Roger Bailey of the Bailey Studio and Jerry Siebert of Titanic, whose support has been a shot in the arm.

It has recently come to my attention that some of you are under the impression that the Big Reel and Screen Thrills magazine are related to one another. NO we are not. Even though both publications originate from North Carolina and only 58 miles apart, we are not related. I know Don Key of the Big Reel personally, and in my opinion, Don has the best adzine on the market for film collectors.

How long will film collectors continue to succumb to the ridiculous price wars? How long will film collectors continue to complain about shady dealings and con artists plaguing the trade? When will film dealers stop sending out mediocre prints?

It is evident to Screen Thrills magazine that the problem will only get worse for as long as commercial dealings in this market remain unpoliced. And I mean self-policing . . . not harassment.

For example, I am aware that many new "kitchen table" dealers are buying 16mm prints from labs, then selling them for less than a 10% mark-up. They're not making any money, but the undercutting seems to be a trait in this field. The consequences are simple: small profits translated into early business failures. And when you buy a print for such a low price . . . who will you turn to when a complaint arises?

Dr. Dean Champion of the University of Tennessee tried to start an association for film collectors, but it failed for lack of interest. Don Key, publisher of the Big Reel, is struggling desperately with a Collectors Bureau to help him police the market . . . BUT, collectors seem to be satisfied with the continual aura of "backroom dealings" that pervade this market.

Until any criminal or civil actions or litigations result in a conviction or a judgment against a defendant, this magazine must refrain from publishing the name(s) of possible unscrupulous operators.

The reasons are quite simple: by publishing such information for the general dissemination to our readership, we could become quite red in the face if we make a mistake or act too quickly to report the complaint of a reader.

However, I am now doing this: Screen Thrills magazine will maintain files on all complaints regarding potential fraud and deceit occurrences. Any reader, when beginning to deal with any new dealer or collector may write or call and ask for any possible recommendations from our files. "And that's the name of that tune!"

The Nostalgia Merchant has purchased the Film Collectors Registry and promises to update the publication with color, etc. Ad rates run \$100 per page. Earl Blair is now publicity director for the Nostalgia Merchant.

The Bailey Studio is now the sole owner of all existing copies of the book "Poverty Row" by Gene Fennett. Roger Bailey states he has 200 copies left, and Screen Thrills has two of them as prizes in our contest. This book is a definite plus to a dyed-in-the-wool film buff.

"Next Time Drive Off A Cliff" by Gene Fennett is the story of the Mascot serials and a book that will be a most welcome addition to any collector's book shelf. Problem is there are only a few copies remaining from the Bailey Studio, Box 232, Mt. Clemens, MI 48043. This one is a "Reel Winner."

Two more books worth mentioning are "The Great Western Pictures" and "The Great Science Fiction Pictures," both prepared by author Michael Pitts. These two volumes are great assets for all film buffs. I might add, Mike Pitts is a regular contributor to Screen Thrills magazine and his works are out of the ordinary. So . . . stay tuned and watch this writer "do his thing."

"They Went Thataway," by James Horwitz. A Front Row Kid's search for his Boyhood Heroes . . . The Old-Time Hollywood Cowboys. This James Horwitz dude is a city slicker come to the heart of the western film collecting community looking for a bloody nose. You collectors out there

won't believe what he has set forth in the pages of his book regarding the old cowboy heroes. "What A Put Down."

WESTERN TRAILS is publishing again on a quarterly basis. Dick Kauffman is the editor and he has a good thing going. Write him at 100 Church St., Lakeland, GA 31635. Dick is publishing a magazine about Westerns and all of us know that the Western's the meat of the magazine.

I see there is a new tabloid on the market, entitles The Film Journal. We haven't seen a copy of it yet. Best of luck. See Film Journal ad elsewhere in this magazine.

Two film collector publications from England have come to our attention lately: "Wranglers' Roost", editor Colin Member, has a very fine little publication here. No ads . . . just stories and memorabilia about the old westerns. Price 50 cents U.S. dollars and see what you think. "Wranglers' Roost", Colin Member, 23 Sabrina Way, Stoke Bishop, Bristol 9 ENGLAND. John Skinner has a publication entitled The International Film Collector. The title is a little misleading but take a look at his magazine and judge for yourself. See his ad elsewhere in this magazine.

Am writing this before we go to press and I can only hope that we can achieve better photo reproduction with this issue. But I'll keep trying until I get it all together. And thanks for your patience.

Screen Thrills continues to grow with each issue and issue No. 5 promises to be better than No. 4. We have a terrific cover by Bob Harmon on Lon Chaney. Feature story will be on Lon Chaney with stories on some of the following: Tex Ritter, an in depth study of the films of Houdini, Western Cowgirls, the Film Pirates, Captain Video, Old-Time Western Favorites, Ken Maynard, Elvis Presley movies, and more.

Screen Thrills promises bigger things in the future. So, watch this magazine and . . . our ads in other film collector publications for Great Savings.

Beginning in January, Screen Thrills will offer you tremendous savings on all of your purchases related to your film collecting hobby. So, stay with us as I can guarantee up to a \$100 savings per month in purchases toward your film collecting hobby.

Screen Thrills contest is going great. More prizes have been added to the list. Matinee Memories has donated two films: a Ken Maynard film and an Elvis Presley film. Roger Bailey has supported the contest with a couple of copies of the book "Poverty Row" and the list continues to grow. I'll keep you posted as the prizes come in. A reminder that the drawing for the contest will take place in February and winners will be notified and names will be printed here.

Have added a few more names to the list of regular contributors: Charles Stumpf, Jeff Lenburgh, George A. Katchmer, Jerry Siebert, Mike Pitts and Dave Rowlands. Thanks, guys!

Again...my sincere appreciation for your support.

As always the best to each and every one of you during this Holiday Season.

Good reading and Happy Memories.

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Lee Powell...

Things Didn't Work Out Right

by Ted Reinhardt

A newcomer in the field of acting always pins his hopes and dreams on that one big "break" which will propel him into stardom. Most aspirants never stumble on to that opportunity, but the few who do usually climb those golden stairs to fame and fortune.

Cowboy actor Lee Powell was given his chance, more than made the best of it, but nothing really ever happened to this deserving thespian of the ten gallon hat. Up until 1937, Lee Powell was "knocking around" with a touring stock company, and then leaped into movie bit parts, with very little success. An executive of Republic Pictures was impressed with Powell's looks, and requested that he test for a part in the planned super serial, *The Lone Ranger*. Lee was competing with a number of established actors, but this did not interfere with his being selected for, not just a part in this chapter play, but winning the title role of the Lone Ranger. Even more astonishing was the fact that Powell got the nod over the likes of George (Montgomery) Letz, Harmon (Bruce Bennett) Breit, Hal (Wally Wales) Talamo, and Lane Chandler who were basically just awarded "secondary" leads, instead of the principal part.

The Lone Ranger was the first motion picture production of the highly regarded Lone Ranger radio program, and is considered one of the best ever serials. Released in 1938, this chapter play was an immediate success, and one of the few serial type films to command big box office on its own merit. Audiences were flocking to see a serial rather than the feature length movies, which normally were the main attraction.

Lee Powell reached instant stardom, and was subsequently tapped for the lead in another fine Republic cliff hanger titled *The Fighting Devil Dogs*. Then came the "blow." On the strength of *The Lone Ranger's* remarkable attainments, Republic Studios decided to do a sequel, *The Lone Ranger Rides Again*, without Lee Powell. Tales have it that Republic boss man Herb Yates felt that "the sun rose and set" on Robert Livingston, one of the cowboy actors under his banner. Livingston had been playing Stoney Brooke, in the popular *3 Musketeers* series, and "King" Herbert contended that his fair haired Robert L. would make a more convincing Lone Ranger, than Powell. What a misjudgment Lee Powell had proven himself most capable in handling the part, and by plain logic, alone, should have starred in *Rides Again*. But this was not to be. Mr. Yates said, "Livington," and Powell was shoved to the side. Lee could not tolerate the decision, which prompted him to leave Republic and sign up with the Wallace Brothers Circus as their star attraction, and become billed as Lee (the original Lone Ranger) Powell. Another installment in the fortunes of my cowboy oriented childhood materialized when this particular circus arrived in "Johnsburg, Pa., the home of Tom Mix, and the town in which I was living at the time I met and talked with "the original Lone Ranger." Details on this later

Powell ran into legal action by the owners of the Lone Ranger, Inc., to restrain him from using the title of their property. Lee was forced to discontinue the use of the Lone Ranger name. This contributed to Powell's reaching the end of his circus trail in 1940, so he once more headed for Hollywood to land a spot with Grand National Films, a low, low grade, poverty row independent, and do a series of "trio" westerns with Art Jarrett and Al St. John. Bad, bad, bad! Lucky for Powell, the firm went bankrupt (no wonder). On second thought, maybe Powell wasn't so fortunate, after all, because he then contracted with PRC (Producers Releasing Corporation) for a new series of threesomes. Joining Lee were the two worst performers to ever hit the saddle: Bill (Cowboy Rambler) Boyd, and Art Davis. These guys were so bad that I actually walked out in the middle of one of their pictures (and I was only a naive 11-year-old). Poor Powell, you could just tell that he was suffering through the entire production. He did his best, but the "best" was not enough to make Boyd and Davis even look fair.

Lee's only alternative was to put aside his boards and saddles, in exchange for a U.S. Marine uniform. Lee "joined up" to fight Japs—a better life than fighting to look decent beside Boyd and Davis. Hard luck did not end with Powell at this juncture of his life. Powell's career as a marine was cut short by an enemy bullet, and it was officially announced in August of 1944 that Sgt. Lee Powell, USMC, had been killed in action at Tarawa, on July 20.

Had I never met the subject of this copy, it's doubtful that I'd be writing about him today. Lee Powell is all but a forgotten name. He came on like "Gangbusters," and ended his screen career on anything but a triumphant note, to no fault of his. Fate dealt him a bad hand, after initially sticking the deck on his behalf. Lee Powell could, and should have been one of the all time greats in the rank of B-western performers.



The telephone blurted out a ring from its stand in our livingroom on that sunny June afternoon. Mom was outside working in the yard, so I did the answering—not that I was incapable of talking on the phone, but a sixth grade boy rarely has anyone calling him. It was Dad, and he wanted to speak to me. My father was general manager of DuBois Motors Corp., the area Dodge-Plymouth agency. He said, "Teddy, we have a customer down here that you'll want to meet." Who in the world would I want to meet that would be a customer of DuBois Motor? Dad knew I was hopelessly impressed, so he added, "He's a cowboy." That's all it took. I was in motion, running the six blocks distance from home to garage as fast as my chubby little legs would carry me. I knew I had to be Tom Mix, back visiting the old home town, and no doubt going to buy a new car from Dad. I had met Mix around five years before in DuBois, and figured he wanted to see his old pal again.

I charged into Dad's office, and suddenly drew a blank expression. The giant sitting on the swivel desk chair was not my Tom Mix, but there something familiar about him. "Teddy," my father opened, "this is Mr. Powell." My gosh, it's the Locoone Ranger! I gulped, "hi Lee!"—none of that master stuff for me. I had better "bringups," but me and old Lee had faced 15 chapters of total tribulation together at the movie house, so we were good buddies from way back. I learned later that Powell, in town with the circus, owned a 1939 Dodge sedan, which was in need of repairs. That's why he was sitting in Dad's office at that moment, waiting for his car to get the once over.

Ignoring my father's scowls (my informality with a movie star wasn't going well with pop), I launched a barrage of questions which would have made the editor of Colliers Magazine hire me on the spot (I say "Colliers," because I was a door to door pest for this mag). Recollections

of my Powell meeting produced the following gems. I recall making the remark that Lee resembled Randolph Scott. Powell replied that others had said the same. I would have scored more points by saying Scott looked like Powell. Never should I have asked the following, but I did. "Hey, Lee, how come you didn't play the Lone Ranger in *The Lone Ranger Rides Again*?" The only comment Powell made was, "I would have liked to, but things didn't work out right." This was Dad's cue to remove his tactless son from the premises. He suggested that I return home. "Mr. Powell was a busy man." So I took the hint, displayed a few of my temporarily forgotten manners by shaking Lee Powell's hand and saying, "pleased to meet ya, Mr. Powell," and with that our meeting became a memory.

The "things didn't work out right" statement always stuck with me. As I view the *Lone Ranger* serial on my home movie screen today, I feel sorry for a fellow who had such a great opportunity, fell to unjust circumstances, then lost his life while fighting for the cause of

freedom.

Paterson ... How good it is to see so many new westerns arriving on the market. I just picked up a copy of *Loaded Pistols* with Gene Autry, from Mark Lambert, of Syndicate Film. This is the best Autry film I have ever seen. Also I obtained a copy of *Frontier Horizons* (New Frontier) with John Wayne, Ray Corrigan, and Raymond Hatton. ... plus a neat little lady named Phyllis Isley ... later to become Jennifer Jones. Bruce Webster did this fine movie. I give the highest recommendations for both titles.

In this portion of my column, I will be most happy to answer (or attempt to) any questions you may have on the western film. Address your correspondence to Ted Reinhart, Edgewater Acres Resort, Alexandria, Pa. 16611.

I'm still searching for Nell O'Day. Can anyone help me? I wish to contact this former cowgirl great for an interview. Nell, where are you?

My humble thanks to all you nice folks who continue to write to me, and making those fine comments on my work. I'm beholding.

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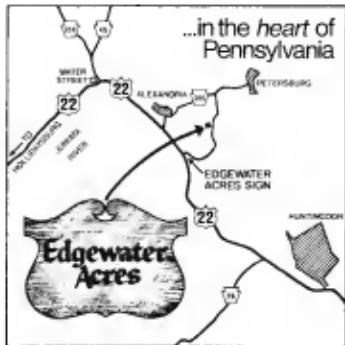
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Special - \$115

SPOOKS RUN WILD - 1943 - East Side Kids, Bela Lugosi. The kids have been sent away to camp and, one night while taking a walk through the woods, one of them is shot. They go to the mansion on the hill owned by Lugosi. There also happens to be a mad killer loose. The thrills and laughs begin. Clean prints with a re-recorded sound track eliminating all the hiss common to this title.

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THE LAST MILE - 1933 - Preston Foster, George E. Stone. The filmed version of the original Broadway play. The story of prisoners on Death Row, their thoughts and desires. They make a break and it becomes a question as to whether to die in a hail of bullets or await the chair. Clark Gable has a walk on part from the early stages of his career. Made from a 35mm pre-print.

Special - \$169

IT'S A WONDERFUL LIFE - 1947 - James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell. Frank Capra's classic story of a small town man who lets life's problems overwhelm him and he wishes he were never born. A kindly angel grants his wish and he sees just how being born allowed him to touch the lives of so many people. He comes to realize that a man's wealth is not measured in money, but in the number of friends he has. All ends happily on Christmas day. Superb quality from original materials.

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UTAH - 1946 - Roy Rogers, Gabby Hayes, Dale Evans, Bob Nolan and the Sons of the Pioneers. The boys find themselves with a new ranch owner, Dale, who wants to sell the ranch to finance a stage play. The man who is to buy it tells her it is worthless and Roy has to convince her not to go through with the sale. The chase winds up in the Chicago Stockyards. Good music by Roy and the Pioneers and, of course, some really funny comedy by Gabby. Superb prints from original materials.

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Reel Facts

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Cinema Buffs recall more than some persons need to, we may not be able to divide fractions, or fix a leaky faucet, or even polish up the handle on the big brass door, but most of us avably recall that granite-jawed Charles Middleton ruled Mongo as the Merciless Ming, that Baby Gumm blossomed into Judy Garland; that Garbo never received an Academy Award, or that dimpled-cheeked Bobby Breen was RKO's answer to Universal's pretty Deanna Durbin.

Some facts, however, remain obscure except to the deepest-dyed enthusiast. *Casablanca*, cult-classic supreme, provokes a frenzy of remembering: most aficionados know, for instance, that when Ilsa broke away from Rick, it was not the Casablanca airport, but Burbank's, shrouded in acres of studio fog. They know that the Cafe Americaine's closest competition was managed with a deft flyswatter by Sidney Greenstreet, cast as the cunning Senator Ferrari. A few hard-core buffs might even reveal Ferrari's establishment as the Blue Parrot—but only the truest film fanatic could disclose the tentative casting that Warner Brothers originally had planned for *Casablanca* instead of the inspired Bogart, Bergman, Henried combination: Ronald Reagan, Ann Sheridan, and Dennis Morgan (and then, nobody would have come to Rick's).

In this column, the reel facts will be uncovered: trivia treasured long stashed in cinematic memory. The rarest of remakes, the silly songs, the memorable lines—tempting tidbits to tease, to exchange, and occasionally, to be corrected.



Bogart played them all. In *Key Largo*, he was Frank McCloud, doing his existential all to protect Lauren Bacall from the sadistic Icherry of Edward G. Robinson's Johnny Rocco. Can you forget when Rocco promises a drink to ravaged and rattled Claire Trevor if she'd sing just one song—can you remember the tune?

In *The African Queen*, Bogie played gin-soaked Charlie Allnut to Kate Hepburn's prissy spinster; they teamed up down the river to sink a German gunboat—what was it called—and for true buffs—who played its Captain? Harry Morgan was Bogart's part in *To Have and Have Not*, again opposite Bacall, making her film debut at nineteen. Etched into filmgoer's minds are her sensuous parting lines to Bogie:

"If you want me, just whistle. You know how to whistle, don't you? You just put your lips together—and blow." What famous novelist most likely had to hand in penning those lines? Jim Cermody was an American flyer forced down in China during WWII, joining up with an oriental warlord, Mich Yang, a part essayed by one of Hollywood's great actors, but here giving what was described by Richard Gahman as "one of the great unintentionally funny portrayals of all time." Can you name the actor and the film?

Answers: The tune was "Moanin' Low" (and she didn't get the drink). Captain Peter Bull's *Louise* was sunk, not quite intentionally, William Faulkner paired with Jules Furthman to rewrite the Hemingway book, and Lee J. Cobb roared through *The Left Hand of God*.

When David Selznick was born in Pittsburgh, his father failed to attach a middle moniker to the son who would someday create the monumental *Gone With The Wind*. As David grew up, he observed that a simple initial seemed to create movie moguls: Louis B. Mayer, Cecil B. DeMille, Jesse L. Lasky. David's brother Myron, although not of legal age, had already formed his own film unit, and one of his first successful box office draws was the captivating Ziegfeld Follies girl, Olive Thomas. Lusting a touch from his sibling's fingers, David adopted her "O," added an "R," coming up with Oliver, in time becoming David O. Selznick, producer extraordinary.



Most film buffs know that *GWTW* won the Oscar for 1939's Best Picture, but what Selznick film won the same honor the following year, and who starred in it? For deeper-dyed wonders, what was Selznick's final film, which starred his wife? And, cultists, what was her real name and her most recent picture?

Answers: Selznick brought Alfred Hitchcock to the United States to direct a film about the Titanic, but changed his mind, and Hitch went on to direct *Rebecca* ("Last night I dreamed I went to Manderley again"), starring Laurence Olivier and Joan Fontaine. Selznick's final picture was a remake of *Farewell To Arms* (1957), featuring Rock Hudson and Jennifer Jones (Phyllis Isley), who last appeared clutching a cat in *The Towering Inferno*.

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Elmo Lincoln! The Screen's First Tarzan



Tarzan of the Apes, 1918

If ever there was a one-character star, it was good old Elmo Lincoln! The screen's first Tarzan was on the screen since *The Birth of a Nation*, in which he played several roles, including White Arm Joe, proprietor of the dingy gin mill broken up by Wallace Reid. Next, in *Intolerance*, he had a field-day as Belshazzar's "Mighty Man of Valor" — a huge, muscular warrior, fighting off the hordes of Cyrus the Persian. Then, in 1918, he was cast as the lead in the first movie adaptation of the popular Edgar Rice Burroughs novel, *Tarzan of the Apes*. Although some of the apes and lions were palpably phoney, it was a good adventure film, and made a fortune. Because of his gigantic frame, Elmo's tree-swinging was kept to a minimum, although for such an enormous man he was surprisingly agile. He had a whole of a fight scene with a lecherous native who tried to carry off the heroine, Enid Markey. The fact that Lincoln was not a polished actor mattered not at all, of course, for the Tarzan role, indeed, Lincoln's occasional awkwardness, particularly in the romantic scenes, was happily and surprisingly apt. He was certainly a fine figure of a man, clad in a leopard skin which covered most of his chest as well as his loins (censorship at the time, surprisingly unrestrictive where feminine nudity was concerned, found the bare male torso objectionable apparently), and he made a most convincing Jungle King, even though a less nimble one than some of his Olympic successors.

Lincoln later made *The Return of Tarzan*, a serial full of good jungle action, and such other serials as *Elmo the Mighty*. Unfortunately, his physique prevented his ever becoming a really top star. In a later period, he might have become a tough character performer, as did Nat Pendleton and William Bendix, but such a type did not exist on the screen in Lincoln's time, at least not on the star level. Even a fine actor like Louis Wolheim found the going decidedly rough. So Elmo, who seemed on the threshold of stardom in 1918, never quite made it. But he didn't give up in despair either. He loved movies, and was determined to keep making them — even if star status was to elude him. He was still doing the work he loved as a small part player in Charles Starrett westerns at Columbia when he died in the early 1950's.

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LYNNE OVERMAN

by Charles K. Stumpf

The average movie buff may not be able to place the name of Lynne Overman and it is even more difficult to place his face, because he had so many of 'em! In his ten year career of film making in Hollywood he played just about every conceivable type of character: small town lawyers, wise-cracking adventurers, romantic eccentrics, salty old sea captains and an endless variety of old codgers.

Born on September 19, 1887 on a farm at Maryville, Missouri, the young Lynne dreaded getting up with the chickens (or even before them) and yearned for the luxury of sleeping late as the city dwellers do. When a couple of roving actors told him they always slept late, he reached for the greasepaint. His show business career began as a song and dance man in vaudeville with the Ward and Wade Minstrels. He made his debut in Milwaukee in 1907. The truly fine young character actor began to climb the ladder of success, slowly, but surely.

He had been a jockey until the age of eighteen. After a flogging in vaudeville and summer stock companies, he moved up to Alaska for nine months where he operated a stereopticon machine. Returning to the states, he toured in vaudeville. His Broadway stage bow came in 1916 in *FAIR AND WARMER*. Other Broadway appearances were made in *THE HOTENTOT* (1920) and *HONEY GIRL* (1920). In 1921 he scored a personal hit for his fine work in *JUST MARRIED* and appeared on the London stage where he delighted British audiences. He remained abroad for some time enjoying success there. In 1930 he was back on the Broadway stage again in *DANCING PARTNER*.

In the early 30's he ventured into film work appearing in a series of comedy shorts for the Lambs Club which were shot by Columbia Pictures. One of these shorts was *THE POOR FISH* in which he was rigged up in all sorts of female undergarments.

By 1934 he was firmly established as a most reliable character man in films,

appearing in *THE GREAT FLIRTATION - SHE LOVES ME NOT - ENTER MADAME RHUMBA - MIDNIGHT - BROADWAY BILL - YOU BELONG TO ME* - and a role which brought him much recognition: "Regret" in *LITTLE MISS MARKER* with dimpled Shirley Temple.

1935 found him cast in *PARIS IN THE SPRING - MEN WITHOUT NAMES* - and *TWO FOR TONIGHT*. In 1936 he appeared with W. C. Fields in *POPPIY* and had roles in *YOURS FOR THE ASKING - THREE MARRIED MEN* and made his first appearance in a Dorothy Lamour jungle romance film, *THE JUNGLE PRINCESS*.

He was kept busy during 1937 with appearance in *NOBODY'S BABY - DON'T TELL THE WIFE - MURDER GOES TO COLLEGE - HOTEL HAYWIRE - BLONDE TROUBLE - NIGHTCLUB SCANDAL* and *TRUE CONFESSION*. The next year he was back on the screen with Lamour in *HER JUNGLE LOVE* as well as roles in *THE BIG BROADCAST OF 1938 - HUNTED MEN - SPAWN OF THE NORTH - SONS OF THE LEGION - MEN WITH WINGS - RIDE A CROOKED MILE* and Cecil B. DeMille cast him as "Leach Overmile" in the spectacular *UNION PACIFIC*.



In early 30's Overman appeared in some comedy shorts. Here he is being "dolled up" in *The Poor Fish*, Columbia (1933).

His film assignments during 1939 included roles in *PERSONS IN HIDING* and *DEATH OF A CHAMPION*, 1940 saw him in *EDISON, THE MAN - SAFARI* - another appearance with Lamour in *TYphoon* and DeMille used him for the important role of "Ted McDuff" in *NORTH WEST MOUNTED POLICE*, DeMille's first technicolor venture. In one scene Lynne was called upon to spark Paulette Goddard in her role as a troublesome half-breed "Louvette". According to studio publicity releases the scene required no less than forty-two takes - leaving both Miss Goddard and actor Overman totally exhausted.

In 1941 he added class to such films as *NEW YORK TOWN - THERE'S MAGIC IN MUSIC* and *HARD BOILED CANARY*. Many of his films were made at Paramount. He shared comedy antics with Bob Hope in *CAUGHT IN THE DRAFT* (with an appearance by Dorothy Lamour). He also was seen with the sarong cutie in *ALOMA OF THE SOUTH SEAS*.

1942 was an especially busy year for Lynne. To celebrate Paramount's 30th anniversary of film making, DeMille produced a lavish epic *REAP THE WILD WIND*. Set in the pirate infested coast of Key West Florida in 1840. Mr. Overman portrayed salty sea "Captain Phillip Philpott." Other screen roles that year were in *SILVER QUEEN*, *ROXIE HART* and a most lovable old codger in *THE FOREST RANGERS*. Paramount used all of its contract players in the star studded variety film *STAR SPANGLED RHYTHM*. Lynne appeared with Fred MacMurray, Ray Milland and Franchot Tone in a sketch entitled, "If Men Played Cards As Women Do."

There were two film releases in 1943 that contained performances by Lynne Overman - *THE DESERT SONG* - and a musical about minstrels - *DIXIE*, in which Lynne was sidekick to no less than Bing Crosby.

His illustrious acting career was cut short. He died at the age of fifty five on February 19, 1943. His name and face may not be known to a great many - but his performances never fail to be noticed.

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Lynne Overman played several memorable characters in DeMille films. Seen here with Paulette Goddard in *Reap The Wild Wind*, 1942.

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When the wranglings of Ray Corrigan and George Weeks, promoters of Range Busters Inc. for Phoenix, reached impasse during the making of "Arizona Stagecoach" (16th film of the series), Corrigan and director Roy Luby left. "Arizona Stagecoach" was made up largely of sequences scripted to fit in with stock shots from earlier films. Those of you who have the film can play a nice game at spotting the chunks lifted entire from "West of Pinto Basin", "Wrangler's Roost" and "Saddle Mountain Roundup". The only real saving grace of this film is the inspired line-up of villains! From No. 9 ("Saddle Mountain Roundup") the series had declined bodily and, though I give a cheer for Max Terhune's role in "Underground Rustlers" and for Glenn Strange's in "Boothill Bandits", there are few in the sequence 9-16 that, RB fan though I am, can take joy in watching.

So in 1942 it was Ray Corrigan out and Dave Sharpe in. By this time the series had moved around to yelling in protest at the loss of "Corrigan" which was popular with the fans. Weeks must have had mind of Dave's contribution to the series when in the can. But protest they did, though in the event Dave quickly gained himself quite a following. "Texas to Bataan" ("The Long, Long Trail") seemed to offer a brilliant new prospect of "modern West" films and was, in my view, one of the best (then) current theme films made. Scenario, script and director Tensey all complied to make the most of Dave's acrobatic talents in fights and chases.

One's impression of Dave's acting is apt to change on longer acquaintance, as was the case with Kermit Maynard. First impressions are of a slightly colorless personality but this is deceptive. Only on longer viewing does that breezy insouciance that characterized both in their starring roles come across. His personality and smaller stature were, of course, in complete contrast to the beefy and ebullient Corrigan, but anyone seeing "Texas to Bataan" will realize why Dave quickly caught on.

REMEMBER DAVE SHARPE?

by Dave Rowlands



Dave Sharpe



Rangebusters, Max Terhune, Dave Sharpe and John King.

The next film, "Trail Riders" ("The Overland Trail"), got back to Old West themes, rather than pifry I thought. The modern setting would have made a satisfactory backdrop with the provocation of the then RB entries and provided the fresh-cutlook impetus the series needed. For, whatever criticism can justifiably be made of films 9-16, Corrigan-King-Terhune had achieved a rapport as a trio that I firmly believe has not been equalled.

"Two-Fisted Justice" ("Mixed Justice") is very poor, despite Dave's two good fights with Charlie King. There's a nice little opening sequence of a stage hold-up, otherwise only the most hardened RB fan will stick it out. Most of

you know that Dave had joined the army when only a few feet of "Haunted Ranch" was in the can and he literally disappears from the film. We see him looking for a recruitment poster in town and the next thing we know, Dusty and Max are joined by Rex Lease who says Dave has enlisted with Teddy Roosevelt's Rough Riders.

Dave was unable to disguise his most obvious aspects — his one-foot take-off when leaping into action, compact crab-like approach to a brawl, even his small stature. Remember how easily we spotted him in the TV "Wild Bill Hickok" series, doubling for Guy Madison as well as playing bits? (As he'd done in the Renfrew series and so many other films two dec-

ades earlier). His action always had the effect of a choreographer — perhaps too much of it. Some of his most elaborately arranged sequences can be seen in Roy Rogers films. I well remember my joy at seeing a sequence on TV in one of those silly panel games. It was supposedly Rogers in action — but there, climbing along the train roof, was Dave Sharpe. I doubt that Dave had much fun for acting. Stunting and more particularly two-in-one's (stunt and bit playing) suited him better — and paid better. My favorite among his roles was that of Nevada, the friendly gunman (undercover agent) in Eddie Dean's "Colorado Serenade" which turned into a veritable showcase for his acrobatics and stunts.

In the year he left school for stamenmen, work as a second-unit director and for TV has kept him busy. Well liked by his colleagues, it seems, his kindness to many of them were well-known if little publicized. Regular readers may remember sharing John Hall's surprise when the late Rod Redding (ace sharpshooter) credited Dave Sharpe with having taught him his shooting techniques and got him work. [



Dave doubling for Robert Wilcox as the Copperhead in Mysterious Dr. Satan, Republic, 1940.

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Joe Besser, Hillary Brooke and the Abbott and Costello show

by Jeff Lenburg

"The Abbott and Costello Show" were major career highlights for actress Hillary Brooke and comic Joe Besser. Today's cast is incomplete without fellow partners Abbott and Costello, Sid Fields, Gordon Jones, Joe Kirk, and regular member Bobby Barber. Besser and Brooke have been leading mildly active lives since then.

Joe Besser has been entertaining television and theatre audiences for the past 57 years. The bald-domed round comic uses standard tag phrases like "Not so f-a-e-t" and "You c-r-e-a-y" in his antics.

Besser is well known for his portrayals as Jilson, the apartment superintendent on "The Joey Bishop Show" for four years, as a brief member of "The Three Stooges" comedy team, and on "The Abbott and Costello Show" as the little man named Stinky.

The veteran laughmaker would never have worked on the show if Stinky without Lou's interest. Both Costello and Besser were very close friends.

"The funny thing about this 'Stinky' character was that I did it originally with Alan Young," Besser recalled. "I did two shows with him (Young). That's where we did two little kids."

The British-born Young and Besser only appeared four feet tall when entering onstage. The surrounding sets were built eight times larger than both comedians. However, Besser was not named Stinky during these roles with Young. These routines with Young sparked the creation of Stinky.

"Lou Costello and I were very good friends. Lou saw the show I did with Alan Young and liked the character I did. They (AACT) were going to do a new television show," commented the roly-poly character. "Lou wanted me with him on the show. That's how I went with Abbott and Costello doing the character 'Stinky'."

Costello originated the name of "Stinky" for Besser.

Brooke has many fond memories from these years with Abbott and Costello. The new generation still appreciates the 25-year-old comic character in the old series reruns. Besser's lifetime goal has been making children laugh.

"I love working for kids. They are my best fans, my best audience, and my best friends," stated Besser. "My biggest thrill is having the kids like me."

Besser, 70, made his last live-action television appearance in 1972. Now his career has been devoted to Saturday morning cartoon shows voice-overs. The North Hollywood resident's most successful regular series were "The Houndstooth" (a spin-off on Mission Impossible using animals as Pottypuss, and "Jasmine" as the bumbling gone sidekick Babu. "Jasmine" was the number one rated cartoon series in 1973-5. The following years, Besser has made several single cartoon efforts for De Pellegrin on "The Oddball Couple" ('78) and "Miseries Supershark" ('78).

What about this year? "I'll be in eight new episodes for Hanna-Barbera doing my 'Babu' character," answered Besser.

The character features a phrase similar to his own with "Yapple o-p-p-o-t" as Babu's magical words. Babu can be seen on ABC every Saturday morning along with other Hanna-Barbera cartoon favorites in a one-hour show called "Scooby-Doo's All Star Laff-A-Lympics." Characters have been revived from Huckleberry Hound to Babu as the program's format. This is Besser's third regular cartoon series.

In San Diego, the other half of this story resides away from the public eye: Hillary Brooke Klune. The retired actress has been



Joe Besser

viewed in countless Universal productions. Brooke was a starlet in Sherlock Holmes films, with Abbott and Costello, and in other mysteries and science-fiction motion pictures.

The former blonde model made her first film with Abbott and Costello in "Africa Screams." She had been acting in motion pictures since 1937. Brooke found working with Abbott and Costello very difficult at first. Lou was known for ad-libbing quite frequently on the set.

"The first time I worked for them I called my agent and said, 'I can't do it!' I was desperate. Well, director Charles Barton was the one responsible for me staying. He said to me, 'Now look, just give them a couple of days and you'll get used to it.' " Brooke fondly remembered. "It (the problem with lines) was so much fun this way. It kept things alive. You really had to listen for your cues. I had a marvelous time after working with them for a couple of days. You knew what Bud was going to say, but you never knew what Lou was going to say or do."

Brooke would be billed with the team several more times in feature films, and costar in "The Abbott and Costello Show" as the boys' next-door neighbor.

"Everybody got along real well, Sid Fields, Joe Besser, Joe Kirk, and they all got along very well. There were never any problems on those sets," commented the former actress with her English accent still distinct. "That show was



Hillary Brooke

really relaxed. If you made a mistake, they didn't care. They were really fun to do."

Brooke has been retired since the 1960's. She married former MGM vice-president and general manager, Raymond Klune. Her fondest memories are of Costello.

"Of all the comedians I have worked with, Lou was the most creative. It just spilled out of him," said the Brooklyn-born star. "He couldn't help it. The things that he did and the creativity he made could never be rehearsed."

Groucho Marx said after Bud Abbott's death in 1974 that, "Abbott was the best straightman ever." Brooke shares the same prase.

"Bud was one of the greatest straightmen of all. I don't think he received the credit he should have. No one realizes, unless you work with comedians, what a great straightman Bud was," acclaimed Brooke.

Brooke, 63, has no regrets in leaving the Hollywood scene. Her blonde, wavy hair has a slight touch of gray now. She is enjoying life.

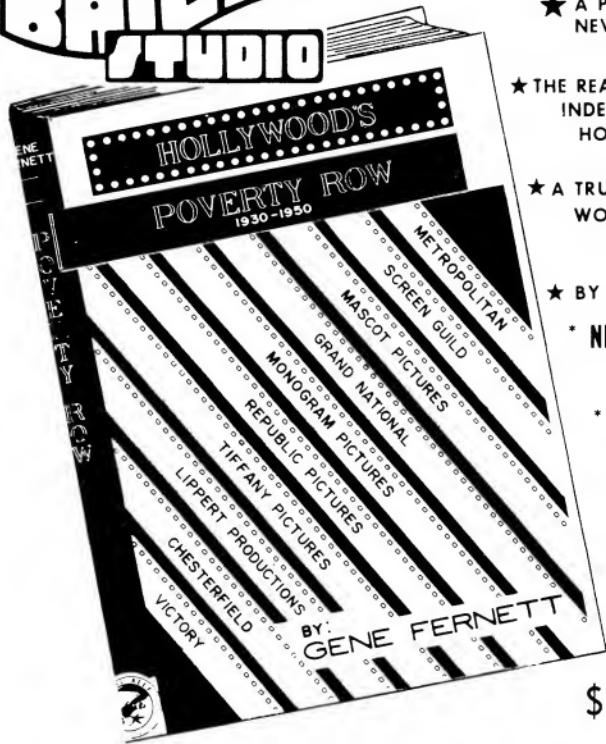
"I'm seeing things now, places, and areas, that I probably never would have seen had I stayed active. I enjoy going fishing with my husband, knitting, and doing all the other things I missed before," Brooke concluded with a smile.

Brooke and Besser are living differently now: one's active and one's not. The neighborhood just won't be the same without them, Bud, and Lou.



Comic Joe Besser and actress Hillary Brooke were billed on "The Abbott and Costello Show" for one season, and appeared in the team's feature films. Both (above) are part of a scene in "Africa Screams" with Bud Abbott and Lou Costello (center) and lion tamer Clyde Beatty (far left).

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Magnetic Sound vs. Optical Sound

by Lou G. Krohn

Magnetic recording isn't really new. It's only as a "stripe" along the edge of motion picture film that it's something of a "recent" innovation (if you're one who considers something that's been around for about a quarter century as "recent").

When it originally was discovered that one could turn sound into magnetic patterns arranged along a strip of steel tape, a length of wire, or on iron oxide dust which had been previously bonded onto plastic or paper, the development of magnetic recording moved right along. A ship named Valdemar Paulson had shown the way back in the late 1800's (he demonstrated the principle by using steel tape as the "carrier"). The U.S. Army Signal Corps had helped develop methods of recording magnetically on wire in the 1930's. It was the Germans who around World War II gave magnetic recording the big thrust it got by means of the development of plastic recording tapes, oxide surfaced (and the equipment which recorded and played back the stuff, of course).

It was in the early 1950's that most of us found how sound was being recorded on magnetic tracks bonded along the edge of motion picture film. As long as that system has been

around, a great many of us still are debating whether the advantage of magnetic sound tracks on motion pictures really manage to outweigh the flaws they possess.

Why?

Well, for one thing optical sound tracks "hold up" better than magnetic types. Magnetic tracks are subject to "accidental" erasure, i.e. Rosemary Woods and Richard Nixon can well attest. When exposed to very strong magnetic field, prints which have "mag" sound may suffer degradation or complete erasure. Optical tracks won't.

A reader who dropped me a line cited, too, another marked advantage one gets from optical tracks:

With a little skill it's quite possible that you can "read" an optical sound track! Norman McLaren, that genius of the National Film Board of Canada, not only was able to "read" sound tracks of optical types, but actually was also able to draw such sound tracks using special ink and clear film, alongside such tracks penning also visual patterns which when projected would "dance" in perfect synchronism with the sound McLaren had created on his hand-drawn sound tracks.

The magnetic sound track, once touted as the "in" thing as far as sound tracks for 35mm and 70mm theatrical release were concerned (and necessary ones, whenever stereophonic sound was part of the "gimmick" used to promote a film), originally was introduced to U.S. theatres made by 20th-Century Fox. When Fox introduced the impractical CinemaScope screen process, it saw fit to accompany the original CinemaScope prints with magnetic sound.

Stupidly, Spyros Skouras (who was then at the top of the Fox organization) announced that no 20th-Century-Fox pictures would ever again be released in optical sound versions. Faced with that sort of dogmatism, theatre owners hastily bought the necessary "playback" gear which would enable them to show such Fox features as *Beneath the Twelve-Mile Reef*, *Three Coins in a Fountain*, *The Egyptian* and other examples of questionable cinematic art.

Well, stereophonic sound proved no boon to the box office (neither did CinemaScope) and besides the magnetic sound tracks quickly began to give much, much trouble — things such as tracks apparently erasing themselves overnight! When those difficulties began cropping up, engineers said the cause was simply that residual magnetism had somehow built up in projector sound heads, turning them into the culprits which had erased Fox's precious sound tracks! So, unfortunate theatre owners everywhere were obliged to pay homage to Spyros Skouras by purchasing costly "degaussing" devices which enabled projectionists to degauss projectors so as to protect Fox and its magnetic sound tracks. Eventually, talk between is corporate legs, Fox began releasing its CinemaScope monstrosities in both optical and magnetic sound prints. Result: optical tracks replacing the more modern magnetic ones.

Oddly, now that the dust has settled (iron oxide dust naturally!) a good many recording engineers are coming to believe that magnetic sound recording isn't so great after all. At least two phonograph record companies are no longer utilizing magnetic tape even as the means of making the original recordings at the studio. That's what I said; those recordists have returned to cutting good old discs.

One of the amazing aspects of many 16mm magnetic/optical projectors now offered is that a good many offer lower signal-to-noise levels on the optical "section" of the projector and amplifier than on the magnetic ones.

Now, there are some advantages to adding "mag" sound stripes to your home movies. They're relatively low in cost; they can be recorded after the movie itself is made and developed; they can be "wiped off" and changed at a whim. These are advantages that you can't get with Optical sound.

We haven't spoken of the problems of the storage for prolonged periods of films on which there are magnetic tracks. Take my word for it, friends, they're more difficult to store, to clean, maintain and splice than are ordinary prints with optically printed sound and image.

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EDITOR'S NOTE: Lewis G. Krohn, a German-born writer who describes himself as one who "deals extensively in empirical data", has been a film director, cameraman, and screenplay writer. But in addition, he's a tireless researcher, thus offering his readers much which is beyond the scope of his own very rich experiences.

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Michael Dunn An Actor of Stature

By Charles K. Stumpf

Michael Dunn, the three foot, ten inch, multi-talented performer was truly an actor of stature. With his small frame he reached the heights. He was the only child of normal sized parents, born in Shattuck, Oklahoma on October 20, 1934. At birth he had dislocated hips, which plagued him all of his life. He suffered from achondroplasia, which is the rarest form of dwarfism. It is a condition of the bones, not of the glands. It produces people who are small in stature but normal mentally and emotionally.

His real name was Gary Neil Miller, he later changed it for professional purposes, drawing his stage name from some Irish-American forbears he grew up — well at least until he had attained his full height of three feet ten inches, in Oklahoma and Michigan. Since his condition was extremely rare, his parents took him to doctor after doctor. They were all very eager to experiment on him, but nothing helped. Despite his handicap, he had a relatively normal childhood. His parents let him find out for himself what he could and could not do. They forbade him nothing. He indulged in sports and seemed to excel in them. He also enjoyed playing both baseball and football. He once coached a semi-pro baseball team.

Michael possessed a fine lyric baritone voice. He liked to sing and learned to play the piano. He entered the University of Michigan at the age of fifteen having a genius I.Q. of 178. He accidentally fell down a flight of stairs and was hospitalized for several months, and spent the next two years on crutches. He transferred to the University of Miami to enjoy a more healthful climate. Throughout his college days, he made side money singing. After graduation he became a full-time professional singer.

There came a time when he suffered from personal problems and sought refuge in a Capuchin monastery in Detroit for six months. Upon leaving this secluded life, he ventured to New York City and got work singing in some small night clubs. This led to his acting debut. Directors and casting agents soon learned that his acting ability belied his small size. Dunn once commented, "There are more parts for dwarfs, than you might imagine. And there are some parts in straight plays which could be played by dwarfs."

All of his life he relentlessly refused to treat himself as a tragedy. He reflected on his life, "There are remarkably few things I can't do, one way or another. I don't try to beat my limitations, just get around them so, in a way, they don't ever exist." He also boasted, "I do have a fairly large ego — it has to be. If I were not totally convinced I'm a super-size person, I'd be a very inferior one."

He appeared onstage in a play called "Here Come The Clowns" off-Broadway. Author Edward Albee saw his performance and was greatly impressed. Later when Albee adapted Carson McCullers' *Novella: The Ballad of the Sad Cafe*, one of its three major roles called for a dwarf. Albee knew Michael Dunn was the actor for this role. In 1964 he was nominated for a Tony Award as the best supporting actor in a Broadway play.

In 1965 his dynamic performance as the narrator in the film *The Shop Of Fools* brought him an Academy Award nomination. He also received TV Emmy nominations for his roles on "Bonanza" and "The Wild, Wild West". In the latter series, he appeared frequently in the mending role of "Dr. Lovelace".

In December of 1966 at the age of thirty-two, the three foot, ten inch actor took himself a bride — Dorothy Joy Talock who stood a foot and a half taller. The grom had to stand on a chair to help his bride cut the cake, but they beamed joyously for the newsmen.



Michael Dunn and George Segal in *Ship of Fools*, 1966

In his spare time Michael sculpted. One of his pet annoyances were stand-up telephone booths. He was tall enough to reach the receiver and place it on the shelf. Then, with his dime between his teeth, he would place one hand on the shelf, and the other on the coin return, and haul himself up — deposit the dime, dial the number — then drop down and pick up the receiver — a bit inconvenient.

In August of 1973 Dunn was signed by Warner Brothers to play the role of the dwarf "Bingo" in "The House On Haunted Hill", which starred Peter Finch and Lee Utemann. He was sent on location to London for shooting, where he died unexpectedly at the age of thirty-nine on the evening of Wednesday, August 29th. The

cause of his death was not disclosed. On the set of the film, director Anthony Harvey said of Dunn, "Michael was a very talented and noble man. It was an honor to have worked with him".

The world lost a big talent. Dunn's film appearances include *No Way To Treat A Lady* (1963), *Ship of Fools* (1966), *You're A Big Boy Now* (1966), *Madigan* (1968), *Brown* (1968) — also *Murders In The Rue Morgue* — *The Mutation* — *The House Of Freaks* and *Werewolf of Washington* (1973).

In 1972 he also appeared in a TV movie *Goodnight, My Love* as the sidekick to detective Richard Boone.

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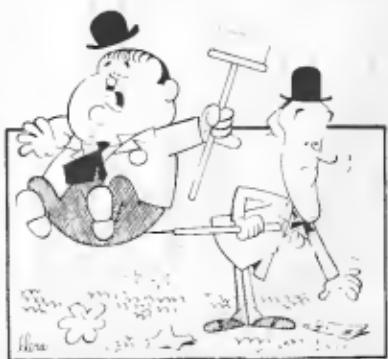
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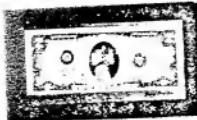
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New Series of Books on Fantastic Films Announced

A new series of books on science-fiction, fantasy and horror films has been scheduled for publication by Chelsea-Lee Books of Los Angeles. The first volume covering 1940, 1941 and 1942 will be published in the spring of 1978.

Included in the 1940-42 volume will be such titles as *The Wolf Man*, *Thief of Bagdad*, *Fantasia*, *The Devil and Daniel Webster*, *Dr. Jekyll and Mr. Hyde*, *One Million B.C.*, and *The Cat People*. More than 125 feature films from all over the world will be discussed as will dozens of shorts, serials, animation, and independent films.

Additional volumes will follow at about 5 month intervals with the first three volumes devoted to the fantastic films of the forties. Ultimately, the series will cover the 1890's to the present in considerably greater detail than any film genre has previously been explored. A total of about 25 volumes are currently planned.

This enormous project is based on more than 25 years of research by Walt Lee, who previously compiled the *Reference Guide to Fantastic Film*. That work has been acclaimed in over 100 reviews in such diverse publications as the *London Times*, the *New York Times*, *Variety*, *Focus on Films*, *Analog*, *Galaxy*, *The Magazine of Fantasy and Science Fiction*, *Delap's Review*, *Cinefantastique*, *Photot*, *Monsters of the Movies*, and *Library Journal*.

"HIGH NOON" NOW AVAILABLE IN FULL LENGTH SUPER 8 SOUND

Ivy Film announced that it is releasing the full length feature film "High Noon" in Super 8 MM, B/W, with magnetic sound and through a special arrangement with Blackhawk Films of Davenport, Iowa, will be available until December 31, 1977 exclusively from Blackhawk Films for home entertainment use only in the United States and Canada.

Ken Hansen, Director of Ivy Film's Super 8 division, said that Blackhawk Films will market "High Noon" exclusively until the end of 1977 and on 1/1/78 it will be available directly from Ivy Film also. Blackhawk Films has chosen to promote the film on the cover of its year end bulletin, the first non-Blackhawk film ever to have that honor.

"High Noon" stars Gary Cooper, Grace Kelly, Thomas Mitchell, Kirby Juroda, Lloyd Bridges, Henry Morgan, Lee Van Cleef, Otto Kruger, Lon Chaney & Sheb Wooley and is directed by Fred Zinnemann, produced by Stanley Kramer with a screenplay by Carl Foreman.

The first public viewing of this super 8 release was at the Blackhawk film booth at the National Film/Con I convention at the Shoreham-American Hotel in Washington, D.C. in November.

"High Noon" running time is 84 minutes. Picture and sound quality are excellent.

"High Noon" continues the tradition of Ivy Film Super 8 bringing the market the very finest in classic super 8 full length films in the past years. They have released "The Quiet Man", "The Big Sleep", "John Wayne & Maureen O'Hara", "Night in Casablanca", and "Love Happy" with the Marx Brothers, the complete "Adventures of Captain Marvel", 12 chapter serial, and recently "Road to Bali" with hope, Lamour & Crosby and the complete 12 chapter serial "Buck Rogers". Starting early next year Ivy Film super 8 will have even more surprises.

Many aspects of fantastic film production will be discussed, including special effects, make-up, music, and economics. Also included will be synopses and critical analyses as well as production and biographical data on key people. This information will be woven together with hundreds of carefully selected photographs in each volume to give as complete a conception of the development of fantastic films as possible.

Such a thorough look at fantastic films is worthwhile because the genre is central to the development of cinema and presents a mass media view of things beyond our present knowledge. Since film technique is so crucial to this genre and so many innovative film creators have made fantastic films (from Malle, Porter and Griffith to de Sica, Bergman and Kubrick), a real grasp of the entire sweep of film development can be obtained from a careful examination of fantastic films.

The *Fantastic Film* series will be thoroughly indexed with cumulative indexing planned when the series catches up with current production. A major new edition of the *Reference Guide* for example, will be the film title index.

Each 8 1/2x11-inch volume will contain about 80 thousand words of text and some 100 pages of photos. Retail price for the hard-cover volume covering 1940-1942 with dust jacket will be \$14.95. A prepublication price of \$9.95 is available thru February 1978.

Classics Continue to Pour from Blackhawk

The classic films will continue to pour from the Blackhawk film laboratories.

This information was affirmed by John Welch, Blackhawk Film merchandise manager.

Many new classic titles are being scheduled enough to satisfy the appetites of most collectors. In November the formerly lost Lon Chaney classic *OUTSIDE THE LAW*, with Priscilla Dean, will be released. The long awaited W.C. Fields Griffith classic *SALLY O' THE SAWDUST* will appear in the winter. Tentatively scheduled for spring release are: *LITTLE ANNIE ROONEY* with Mary Pickford, *DOWN TO THE SEA IN SHIPS* with Clara Bow, *WHAT PRICE GLORY*, and, early in 1978, *SUNRISE SPARROWS*, the Mary Pickford starring vehicle will be released in the fall of 1978.

The company is currently working on obtaining *Piel de la REBECCA* of *SUNNYBROOK FARM*. They also plan to release three Tom Mix films in addition to those already announced: *THE GREAT KANSAS TRAIN ROBBERY*, *SOFT BOILED* and *THE RAINBOW TRAIL*.

Huge packages of classic films are being screened in order to cull the best material from them. From the Hal Roach group will be

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abridgements of Laurel and Hardy features *BOHEMIAN GIRL* and *WAY OUT WEST*. There will be one or two Langdon titkies shorts, one will be *THE SHRIMP*, Carle Chase's *POKER AT EIGHT* will be released as will some of the Tex Will comedies, in addition to shorts with Zazu Pitts, Peppy Kelly and others.

From the Kilmarn library will come sound versions of all the *HISTORY OF MOTION PICTURE* subjects: *THE SAD CLOWNS*, *CLOWN PRINCES OF HOLLYWOOD*, *STORY OF WILLIAM S. HART*, *FUN FACTORY*, *SLAPSTICK*, *FILM FIRTS PART 1 and 2*. Also, two new ones will be added: *THE VALENTINO MYSTIC* and *BUSTER KEATON SPECIAL*.

And, the good word is ... "More will be coming!"



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Reflections In A Cinema's Eye

by Saul Meth

One afternoon, having bested a dear friend on a point of movie trivia, he answered in mock anger, "Why don't you write a book?" I'm doing the next best thing — writing a 'column' called *Reflections in a Camera Eye*.

Recently, the first offer for my column came via long distance phone. A long distance call always places me in a state of shock. Having been a product of the depression, any phone call is a luxury. 'Our' phone was in the corner candy store whose owner served as answering service for six adjoining apartment buildings. Mom would never afford herself the extravagance of a nickel for a phone call when she could walk the mile for a surprise visit. Yet, she always had 50¢ for the local operator. Each Monday, Wednesday and Friday, you would find me in the basement of the Blenheim Theatre munching on the food Mom brought along as my after-school snack. When she planned to be away until evening, I would be given the privilege of two nickels; for the Blenheim — and immediately afterward for the Parkway, the theatre across the street known as 'The Dumb.'

Mom knew I was safe, and away from harm. After all, what could possibly happen to me imagining I was coming to the aid of Douglas Fairbanks, leaping with Richard Talmadge from building to building, or riding bareback with Buck Jones, Buzz Barton or Tom Mix. I wonder if she knew it was I who held Leatrice Joy in my arms (not William Boyd).

When do I start collecting? I started storing a collection of film in my mind after I saw my first film. There is no describing the thrill of owning my first movie. Films were inexpensive then, and the quality was always good! Of late, however, as the prices have increased, the quality has decreased. The sincere collecting hobby has been infiltrated by fast-buck dealers, distributors, and so-called hobby collectors. These purveyors of film use inferior laboratories and fancy ads to sell the "best" films. Yes, their money-back guarantees are for the unsuspecting. The nation — for the sale of washed-out, blurred prints — "It's the best around — be happy you've got it." See no reason why our joy of collecting should be marred by people who do not love film. I will be more specific about them as I encounter them.

I want this column to be used in honor of the silent and early sound films. Whether my love of film qualifies me as a 'critic' — only time will tell — I suspect you and I are in the same boat — deeply interested since childhood in watching and talking about movies.

I am not as much interested in 'how' a picture is made (although I do know) as what it does to me emotionally. I therefore feel that what I write will need no apology — for as an amateur — only what I see will be what my mind utilizes.

I will start my 'ramblings' next month with the early beginnings of the movies.

Having trouble with your Eumig? — the automatic threading monster! Here is a cure (outside of taking an ax to it). The problem of threading is caused by the pressure pads of the sound head being engaged while threading it. To overcome this nuisance, turn motor switch to 'on' and turn volume control until it is just enough to start motor. In this position, the sound head pressure pad is disengaged while threading. The leader will not be chewed up, and your projector will not be harmed.

Here is an autobiography in a capsule. I am a makeup artist for movies and television. Some of my credits are "Anderson Tapes", "For Love of Ivy", "The Gang That Couldn't Shoot Straight", "The Possession of Joel Delaney", "Child's Play", etc. Some of the stars I made up are James Mason, Sean Connery, Gregory Peck, Sidney Poitier, Shirley MacLaine and countless others. I am also makeup artist for "Somerset" and "Another World". I've done numerous commercials that you see on TV. My interests in collecting are silent and early sound comedy and classics. What more can I say? — I LOVE MOVIES!

Academy of Motion Picture Arts and Sciences Cooperates in Re-Issue of "Introduction to the Photoplay," Book It Published in 1929

As part of the year-long celebration commemorating its founding fifty years ago, the Academy of Motion Picture Arts and Sciences is cooperating in the re-issue of *Introduction to the Photoplay*, first published in 1929 by the University of Southern California and the Academy.

The book was a compilation of 15 lectures delivered by Academy members at USC by such early film notables as Irving Thalberg, William C. Menzies, Conrad Nagel, William C. de Mille and others.

Re-issue of the lectures, with accompanying photographs from the collection of the Academy's Margaret Herrick Library, is scheduled for late this year. The current volume is being published by the National Film Society, in both hard and soft-cover editions.

The book provides an excellent contemporary overview of the motion picture industry on the threshold of the advent of sound.

Buck Rogers Now Available in Super 8 Complete 12 Chapter Serial

Ivy Film has announced that it is making available to the home entertainment market for the very first time the complete 12 chapter serial of the original *Buck Rogers*, uncut, in super 8 black & white magnetic sound.

Ken Hansen, director of Ivy Film's super 8 division stated, "With the astounding success of 'Star Wars' and the upcoming 'Close Encounters of the Third Kind' we have had many requests for the grand daddy of science fiction serials, *Buck Rogers*.

Chapter One is 21 minutes long with chapters two through twelve each eighteen minutes long. Individual chapters sell for \$39.95 and are also available for one showing rentals where no admission is charged for \$10.00 each from Ivy Film, 165 W. 46th Street, New York, N.Y. 10036.

MOVIE MEMORIES

by Bob Harman



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Jimmy Wakely

Last of the Singing Cowboys



by Jerry Burke

During Jimmy Wakely's Western movie days, critics accused him of being a Gene Autry copycat. Wakely's answer to that put-down was "Everybody remembers you if somebody until they are somebody. And I'd rather be compared to Gene Autry than anyone else. He was number one. He was the greatest."

Today Autry and Wakely are in business together in a mail-order record-distribution operation.

Jimmy Wakely made a total of 24 musical Westerns. And, when it was over, he went on singing and performing. He has written almost 300 songs. Has a gold record, million seller to his credit. And a few other C&W and easy listening hits including, "Silver Bells". Wakely says he never considered trying to carry on in Westerns. It would have meant starting over again in bit parts and character roles.

Wakely was an Arkansas lad who grew up in Oklahoma and exercised an early interest in country music by teaming up with Johnny Bond and Hobey in 1937 to form a trio which gained popularity while picking and singing on Oklahoma City radio stations. This exposure led to an engagement with the famed National Barn Dance which was nation-wide



Silver Trails, 1948



Roaring Westward, 1949

from Tulsa. By 1939, the Jimmy Wakely trio had the world of country music by the tail when along came a Hollywood talent scout with an offer Wakely couldn't refuse.

Jimmy made his screen debut in Roy Rogers' *Saga of Death Valley* (Republic, 1939). This was followed by appearances in a few of the Autry Westerns before Jimmy landed a contract at Universal, where his trio provided musical interludes in the Johnny McBride Westerns.

Jimmy and his trio (now called the Saddle Pals) moved over to Columbia where they performed the same rites for *Cowboy favorite*, Charles Starrett. In 1944, Wakely made the giant step from musical supporting roles to leads with a contract at Monogram, and for the next five years, Jimmy rode the range at Monogram.

Jimmy teamed with Lee "Lassie" White, possessed a small but loyal and dedicated following many of whom supported Jimmy's record activities. Wakely's producers attempted to duplicate the Gene Autry vehicles right down to the title. So, Wakely's early Monogram films were small-scale copies of Gene Autry's successful vehicles.

Walt Taylor, better known as "Dub" and "Cannonball" replaced White as sidekick during

1947; musical groups began to find their services no longer needed, and dispensing with the colorful costumes in favor of more workman-like attire, Jimmy Wakely assumed a posture more or less in accord with the non-singing cowboy, but Wakely managed to belt a ballad or two per picture.

Jimmy's long ride came to an end in 1949. He made westerns for many companies including Paramount, Monogram, Republic and one last series at Columbia. Producing a few of his own features in the early fifties, Wakely dropped into supporting roles before leaving the screen to manage his music company and recording work.

Jimmy Wakely now lives in North Hollywood, California, the other side of the hills, on the edge of the San Fernando Valley.

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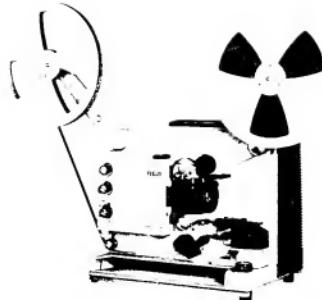
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Francis McDonald, seen here in a menacing role in Universal's, "Bad Men of the Border."

At the outset may I bring to your attention that I will treat this article from a personal, subjective viewpoint as well as biographical. And many, many thanks to Mrs. Peter Smith, Satellite Beach, Florida, for the stats, and magazine information, and to Glenn Shepley, San Bruno, California. Mr. Shepley was an assistant choreographer in the 1930's musicals produced by Warner Brothers, which makes his knowledge of Hollywood and the stars invaluable.

If the question was raised at this point who was Francis McDonald, the majority of the readers would probably reply, "Oh, the guy that Hoppy, or Gene, or Roy or other B-western stars used to give the usual come-uppance at the end of the B-western of the 30's, 40's and early 50's." Or the answer might also be a negative, "I don't know."

Yet, Francis McDonald could be titled the most versatile actor to grace the silver screen. Not many actors can lay claim to fifty-three years of continuous appearance before the movie cameras and TV. Francis McDonald made his first appearance before a movie camera in 1912 and last appearance in 1965. He ran the gamut of supporting player, star, villain and character actor. McDonald portrayed about every character a star could sink his acting teeth into: society dude, musician, buccaneer, trapper, banker, rancher,

half-breed, suave villain, menacing villain, manipulator, elderly, sympathetic parts, etc.

He appeared in pictures with the greatest stars of the silent and sound eras, such as Lon Chaney, Lewis Stone, Mabel Normand, Wallace Beery, Eva Novak, John Gilbert, Dustin Farnum, Constance Moore, William Hopper, Burgess Meredith, Henry Wallach, Priscilla Dean, Alvy Rubens, Pola Negri, Conrad Nagel, Edmund Lowe, Milton Selis, Buster Keaton, Tom Mix and dozens of Hollywood's notable silent stars. In the sound era the filmography, although studded with 8 western stars, also lists some of the sound era's greatest stars.

Subjectively, I like to think of him in his silent years. As a boy I can still picture him astride his black horse, dressed in black, perched on a ledge looking out over the landscape on a huge poster posted on the side of our local theater announcing the coming of his feature in the next few days. I can remember viewing the lobby cards. The name of the picture I cannot remember, but I do know that I was impressed with this new western star despite the fact he wore a pencil thin mustache. He along with Jack Holt were the only western stars of the silent era to adorn facial mustaches which gave them a distinction of their own. It was also a positive plus that a leading western star sporting a mous-

tache would be accepted by the kid fans of the day as the mustache was the symbol of the bad guy.

As is the case with many historians their statistics vary with birth places, births, deaths, age, etc. My references (supplied by Mrs. Peter Smith) show that he listed birth places and years of birth. One source, Film World, 1914, West Coast, lists Erlanger, Kentucky, August 22, 1889 while the World Film Year Book, 1933, lists Bowling Green, Kentucky, August 22, 1891 as the place of his birth. Mr. Shepley states the date set it would be the likely date of his birth.

On the matter of his death he died September 18, 1968 which would put his age at 77. Yet, on the back of a photo to Mrs. Smith, with whom he corresponded, he stated that he had passed his 71st birthday on July 22. That was in 1962 which would have made him 75 at the time of his death.

Francis McDonald was educated at St. Xavier School, Cincinnati, Ohio, and did receive a college degree. He was 5'9" tall, weighed 150 pounds with brown hair and eyes. His size seemed awful misleading in the roles he played. He appeared as so much bigger, especially in his villain roles. Cowboy boots probably added to his height thus giving the appearance of a bigger man. His hobbies were golf, fishing and hunting.

Francis McDonald

A VERY VERSATILE YET
FORGOTTEN ACTOR

George A. Katchmer

McDonald was married and divorced three times. His first wife was Mae Busch, an actress who reached a pinnacle of stardom in the early twenties, although she did not attain such stardom in the Laurel and Hardy movies. His second wife was Bella Rosen and last wife was Irene Mary Schucht.

He was an active member of the Mosquers since 1925. It was this organization that arranged his funeral services. There were no close relatives.

Francis McDonald started his theatrical career with the Forepaugh Stock Company in Cincinnati, remaining with them eight months, then came to the Pacific Coast and filled a season's engagement with the Los Stock Company, Seattle, Washington, which led to a three years' engagement with Virginia Briggs Company in San Diego and Honolulu, following which he was for one season as juvenile leading man with the American Stock Company in Spokane. His first motion picture engagement was with Marian Leonard, Monopolie Company, Hollywood, California, 1912. Then following an engagement of 1½ years with Universal Company, went to the Balboa Film Company, Long Beach, California, and played heavy leads under the direction of Bert Bracken, finally associating himself with Universal Company playing juvenile leads under the direction of Lloyd Ingraham.

Starting in 1912 from Metro he acted in over 100 films in the silent era for practically every leading film producing company: Universal, Mack Sennet, Keystone, IMP, Griffith, Triangle, Fox, MGM, Paramount, First National, Warner Bros., Pathé, Columbia, RKO, etc. He was in demand due to his acting excellence in various roles. Surprisingly, though, he made only five pictures in which he had the starring role. He starred in PUPPETS OF FATE for Metro, with Viola Dana and HEARTS AND MASKS — Viola Dana in 1921. In 1926 he made THE DESERT'S TOLL for MGM with Kathleen Key, Tom Santschi and also THE VALLEY OF HELL, MGM, with Edna Murphy and William Steele. These were probably the pictures I made an earlier reference to in which I mentioned the large coming attraction poster. McDonald's last starring picture was TRAILING THE KILLER for WorldWide, a sound feature, 1932, with Tom London.

It is confusing since MGM had announced in a press release that "Francis McDonald, the new western star, is engaged upon the first of a series of eight western adventure productions for release by MGM. These are made under the direction of Cliff Smith and the supervision of Isadore Bernstein." He was supposed to provide diversity to Tim McCoy who swelled mostly on historical adventures and westerns.

Probably the answer lies in an interview he gave on November 18, 1940 carried by Associated Press. The headline reads: ONCE PRETTY BOY, HE'S VILAIN NOW.

Hollywood, Nov 18 (UPI)—Unshaven, blear-eyed Francis McDonald has decided it's safe at last to tell friends that 17 years ago (1933) he was voted Hollywood's prettiest man.

McDonald said a jury of magazine editors chose him as "Hollywood's Prettiest Man" after he appeared in a film with Clara Bow.

During production of the picture he said, "The publicity department sent out stills of me wearing an artist's smock, beret and a romantic smirk. Twenty-eight years old, with curly black hair and a pencil stripe moustache, I was the producer's idea of a sordent girl's dream."

"Then came the awful news that I was the screen's 'prettiest boy.' There was a hurricane of mail — and male — abuse. It killed me as a leading man."

"To counteract the publicity, I shaved off my moustache and had my agent book me as a



Francis McDonald, Valley of Hell



Francis McDonald, 1920

villain. In 1928 I worked in "Underworld", the first great gangster picture.

"Then came the after effects. I pillaged, murdered, jolted, strung up, I slugged and was slugged by the best — from Tom Mix on.

"But it's been OK with me. Small boys don't sneak up behind me any more to shout, 'Yeah, pretty boy, yeah, yeah!'"

While there are countless sound movies extant in which Francis McDonald portrayed his many skills, to my knowledge, there are only two silents available from Blackhawk Films, Davenport, Iowa in which he can be seen in silent roles, notably TRILBY and NOMADS OF THE NORTH (starring Lon Chaney).

McDonald drifted into television and the TV filmography dates are not the dates the TV show was filmed but rather the year Mrs.

Smith saw the show, reruns, etc.

Towards the end of his career he played more character parts than he did villain. I just saw him recently on TV in the Joel McCrea western, FORT MASSACRE, in which he played a conniving Indian grandfather camping out in the deserted fort when the troopers arrive for safety from pursuing Indians. He was very convincing in the part.

In my estimation he was a great actor, very versatile in that he could take on any role. In some little measure, I hope this article will give him just due as an actor and revive his memory to the many movie goers of the past sixty some years. When you watch one of the old movies on TV look for his name in the cast of characters and then pick him out and watch a fine acting job.

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The Projector and its Care

by Jerry Siefert

Always keep the machine in a DRY area where there is no moisture, or dirt collection. Keep the machine covered when possible... be sure that the sound machine's amplifier is protected from the MOISTURE. Condensers and capacitors... BREATHE AIR... and this is why MOISTURE can damage the components... The sound machine's vital organs... Claw, cam and internal also must have OIL... or the vital parts will gather RUST from the air. This is why we say COVER the machine when not in use... The sound projector should always be LUBRICATED... even when the manual says... REQUIRES NO LUBRICATION... There was never a piece of machinery made that did not require LUBRICATION! The machine is designed so that people who know nothing... should keep hands off... The serviceman who takes the back off the GRAFLEX... knows where the OIL should go... and what kind of special LUBRICANTS should be used in the RCA #1600 and KODAK PAGER ATT! These are an example of the kind of machines that manufacturers expect to come BACK in for regular service and maintenance... The machine must be TAKEN CARE OF... if not by YOU... then by someone else... I always suggest that you get a MANUAL on your sound machine... read it over, page by page, and understand why you should do the correct things... and how to AVOID costly repairs... by careful planning of the use and results of proper operation. Some folks, for example, always want to put BIGGER-BRIGHTER lamps in machines that were designed for SMALLER-HOT lamps. They believe that it is SMART to get the most from a machine that is designed for 1000 watt lamps by the installation of a 1200 watt! When the condenser lenses CRACK... and the whole deal breaks up... they blame the company that makes the machine, or the lamp, or the lenses, or the "dummy" that sold them the lamp. I would rather use a LOWER voltage lamp... than a HIGHER voltage lamp... The reason as just outlined... Now... Some folks are the same way with lenses... they want a 1/2 inch lens... and wonder why there is so little light delivered onto the screen... the answer is that the sound machine has to SPREAD the light over a further area... and the 1/2 inch lenses... are not as BRIGHT (don't pass the light) as well as the normal or LONG THROW LENSES... like 3 inch, 4 inch, etc. These LONG THROW lenses... condense the light and deliver better, sharper, and all round better performance image to the screen. This is a known fact. The fact of the Machine also operating better at normal speeds... Most machines when run on SILENT speed... SLOW DOWN... and when they do... well so does the motor... and so does the cooling... and behold... a blistered lamp, a broken condenser... all because we wanted a better brighter lamp... and this is because of improper balance. ALSO... remember when you ship or carry your machine... make sure the TILT mechanism is all the way DOWN... (up into the base). This is a good way to bust the heck out of your sound projector's base and casting... This has happened here many times from folks sending back machines with TILT UP... just a little... say 1 inch or more... it is a COSTLY EXPERIENCE! Now that we are talking about experience... keep all those Film Sheets and aperture gates Clean... Use a SOLVENT... something that will take all the dirt and goo away... and still leave the parts free to act in a good manner... Another tip is oil the small roller... take them off the shafts and LUBRICATE with some good oil or silicone, the shafts... and re-assemble.

This saves your film and also saves your machine. Just a few more tips before we sign off... Always Use Corner Pads when you pack the machine. And when possible BLISTER PACK, ... and upper and bottom pads. This saves YOU and the PROJECTOR a whole lot. Of JARS and troubles . . . as some shippers won't pay claims . . . from shipments that have been damaged. If you have a projector system, if you hear an UNUSUAL sound when you stop the machine, fix the problem . . . don't wait until you believe it will stop . . . this will cost you.

CLEANING FILMS

The variety of substances that contaminate films seems virtually unlimited. This is especially true of prints that have been through many hands, as rental or library prints. Another cause or trouble is the absence of leader and the end taped down on the film area. The tape often leaves a residue that is difficult to remove.

I find dirt spots very annoying and sometimes go to great lengths to remove them.

Now film cleaning fluids do a great job, but to quote a common TV commercial, "Stubborn Stains" may not come out! The secret to removing "stains" is to find a solvent to dissolve the substance.

After film cleaner, the next thing to try is lacquer thinner, available at paint stores.

you MUCH MONEY . . . if the claw and can should be out of adjustment as these parts are very costly . . . and the expense would far outweigh the time and trouble of PROMPT repairs. . . So keep your films clean . . . in cans . . . and keep your sound movies on good reels . . . and make sure they are always . . . WOUND TIGHT, with rewinds when possible. Use some kind of cleaner . . . something that will remove grime . . . and something that will also LUBRICATE . . . we like Vite-Film conditioner . . . CLEANER . . . and this works good

Your reaction to this is probably the same as mine was when I first tried lacquer thinner: This is a powerful solvent, and will damage the emulsion or film base. Not so. While I wouldn't recommend an overnight soak, a brief exposure causes no harm, and will remove many dirt spots and tape adhesive that film cleaners do not. Apply by saturating a soft cloth, and gently rubbing the affected area.

We have one last chance if lacquer thinner fails. It is possible that the contaminating substance is water soluble. Try rubbing with a wet cloth. This may bring results. After wetting the film with water, be sure to allow thorough drying before rewinding, bearing in mind that film emulsion is also water soluble and will stick to the adjacent layer if wound up wet.



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